2010

MFA Thesis Exhibition Catalog

Jordan BENTLEY RICKS
Kim BERNARD
Gretchen BURGER
Stephanie CARDON
Christopher CARROLL
Amanda Joy FEAGLE
Olivia GLASCOCK
Beth IRELAND
Wilson Harding LAWRENCE
Courtney LOCKEMER
Sarah LUBIN
Laurel McMECHAN
Marc McNULTY
Sarah Alice MORAN
Adrian NEGENBORN
Anthony OLIVETO
Carrie STRINE
Elizabeth THACH
David THACKER
Kevin THRASHER
Gregory VERSHBOW
Johanna WARWICK

MFA THESIS 2010

Selections from Upcoming Exhibitions

Massachusetts College of Art and Design

Thesis Show I April 19 - April 26
Thesis Show II April 30 - May 8
Thesis Show III May 14 - May 25

Sandra and David Bakalar Gallery
Stephen D. Paine Gallery
Godine Family Gallery

Sandra and David Bakalar Gallery
Stephen D. Paine Gallery
Godine Family Gallery

All events are free and open to the public

Hours: Monday - Saturday, 12 - 6 pm
Wednesday, 12 - 8 pm

http://www.massart.edu/Galleries.html

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April 19 through April 26
Reception: Thursday, April 22, 6-8 pm

Sandra and David Bakalar Gallery
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Godine Family Gallery

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Opening Remarks
by Adrian Kohn

One wonders whose words best fit art. In the case of the 1971 exhibition titled "Transparency, Reflection, Light, Space" at the UCLA Art Galleries, Frederick S. Wight, the show's curator, held that it must be those of the artmakers themselves. "The artists were interviewed," said he, "in the thought that self-criticism is more interesting than criticism."[1] Peter Plagens, art critic for Artforum, objected:

> The catalogue essays are interviews, with the thought that "self-criticism is more interesting than criticism"; maybe so, but it's also less concise, more circuitous and rambling, and, since artists put most of their energies into works rather than explanations, less enlightening.[2]

For some sense of what in the catalogue had miffed Plagens, consider a passage from Wight's interview of exhibiting artist Larry Bell. Bell had modified a Museum of Modern Art gallery in late 1969 by painting the walls, floor, and ceiling black and then installing glass rods throughout the space. He set out to construct a similar environment at the Tate a few months later, only to find the interspersed glass segments unsatisfactory. In the end Bell removed the rods altogether, which, strangely enough, restored the character of the perceptual experience offered by the original room that had had the glass. Here is Bell in conversation with Wight, struggling to articulate that unexpected outcome:

> The piece was the most successful piece I've ever made because all the elements of discovery and intuition were right there, I mean they just, you know, I recognized the option, the ability to, I mean that finally what was the art was not the rods, wasn't even the room, it was the ability to say this, this presence is what I'm, this is my art. You see I don't know how to say it.[3]

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1 Frederick S. Wight, "Foreword," *Transparency, Reflection, Light, Space: Four Artists* (Los Angeles: UCLA Art Galleries, 1971), 8.

2 Peter Plagens, "Los Angeles," *Artforum 9*, no. 7 (March 1971): 68-69.

3 Larry Bell in Frederick S. Wight, "An Interview with Larry Bell," *Transparency, Reflection, Light, Space: Four Artists* (Los Angeles: UCLA Art Galleries, 1971), 57. Bell had all the vowels eliminated from his words in the printed version of this interview (41).

Bell learned by sensing. He could not verbalize exactly how he had discerned his space's initial unresponsiveness, attributed this problem to the glass, and resolved to do away with those previously indispensible forms. Saying it, Bell found, could only misrepresent a logic rooted in the way things felt.

MassArt's masters of fine arts can tell similar stories – moments when they acted on the sole authority of intuition since the problem at hand proved too odd to mull over with commonplace words. And yet, as these graduates know well, art-critical assessment and art-historical recording take place in language, and artists are obliged not only to endure but to assist in the translation of their nonverbal discoveries. Such expectations of explanation can chafe at times. After all, words exist because prior examples have arisen, whereas most of these artists strive to make what has not been made before. The degree to which their art wards off ideas already intelligible in language hints at how new the work may be.

Plagens was not wholly wrong. He allowed that artists' statements can be more interesting than art criticism ("maybe so") but he failed to note how instances of circuitousness and rambling, if anything, corroborate that an artist's account remains more (not "less") enlightening than a critic's crisp review. New art, new experiments, and new kinds of meaning demand flailing about for the words least unfit; writing about a piece is suspiciously easy, on the other hand, when one pursues concision over accuracy. You, artists, must make discoveries, but you do not also have to invent the vocabulary to communicate your findings to others (art school can make it seem that you must). What your work teaches will perplex us at first, as it did you. Let it.

Adrian Kohn is Assistant Professor of Modern and Contemporary Art History at the Massachusetts College of Art and Design. Recent publications include "A Look at John Chamberlain's Lacquer Paintings" in *It's All in the Fit: The Work of John Chamberlain* (2009); "Judd on Phenomena," *Rutgers Art Review* (2007); "See Like Irwin," *Chinati Foundation Newsletter* (2007); and a book review of Donald Judd's collected writings in *Art Journal* (Winter 2005).

(left) *Untitled*, Archival Inkjet Print, 20 x 16 in, 2010 / (right) *Untitled*, Archival Inkjet Print, 20 x 16 in, 2010

(left) *Pinch, Poke, Pound, Punch, Scratch, Dig, Elbow*, wax and steel, 2009 / (right) *Bardo State*, cement and springs, installation view, 2009

Kim BERNARD

(left) *Attachment*, Two Channel Installation, HD, Color, 7 min loop, 2009 / (right) *Fallout*, Single Channel Installation, HD, Color, 3 min loop, 2009

Gretchen BURGER

(left page) *Untitled*, Archival Ink Jet Print, 24 x 30 inches, 2009
(right page) *Echo's Chamber*, tunnel book structure with sound (masonite, wood), 8 x 8 x 8 feet, 2010

Stephanie CARDON

(left) *Untitled Trophy*, digital photograph, 11 x 16.5 in, 2009 / (center) *Doubt(ing)* carved log, game hanger, 10 x 4 x 4 ft, 2009
(right) *Untitled Sedan Chair for Flora*, Cedar, Poplar, Found Objects, Zinc Hardware, 36 x 29 x 62 in, 2009

Christopher CARROLL

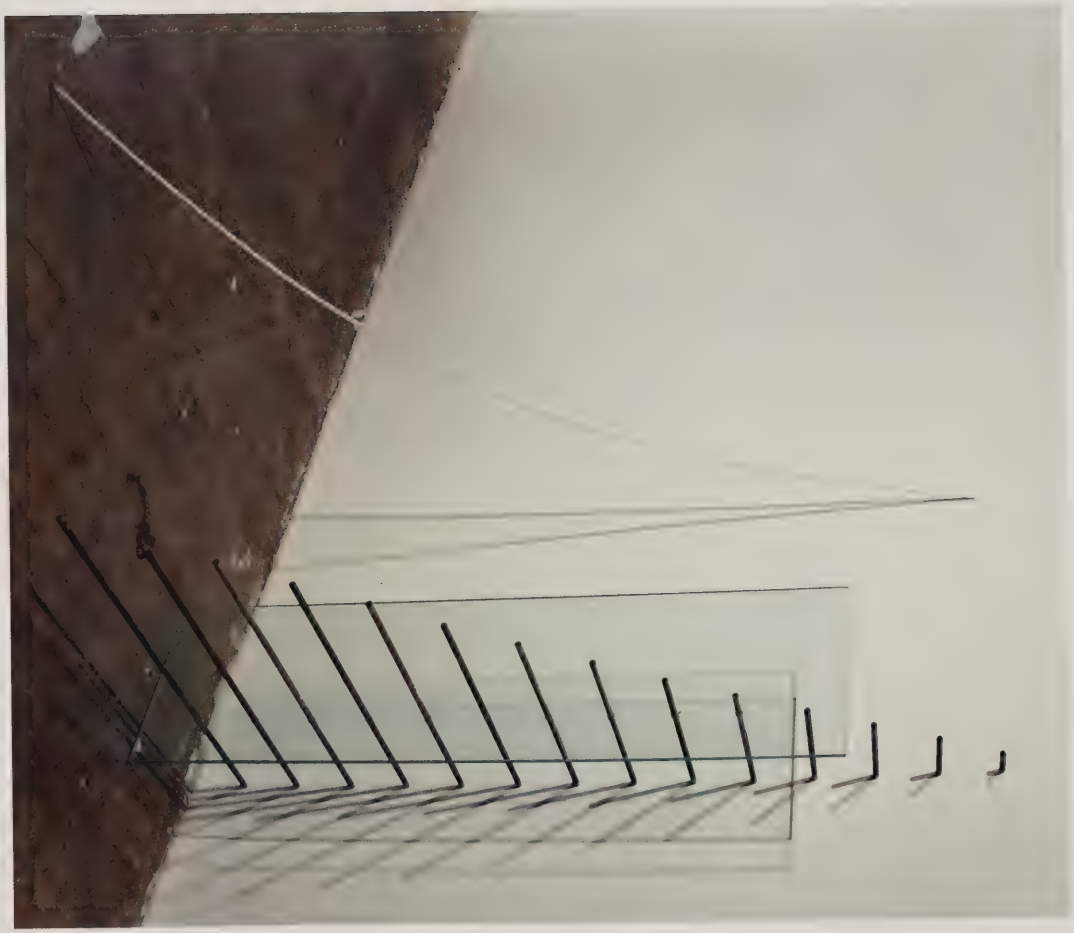
(left) *Untitled*, Archival inkjet print, 20 x 24 in, 2010 / (right) *Untitled*, Archival inkjet print, 20 x 24 in, 2010

(left) *Flashdance*, oil on canvas, 30 x 36 in, 2009; (right) *Trophy*, oil on canvas, 24 x 24 in, 2009

Olivia GLASCOCK

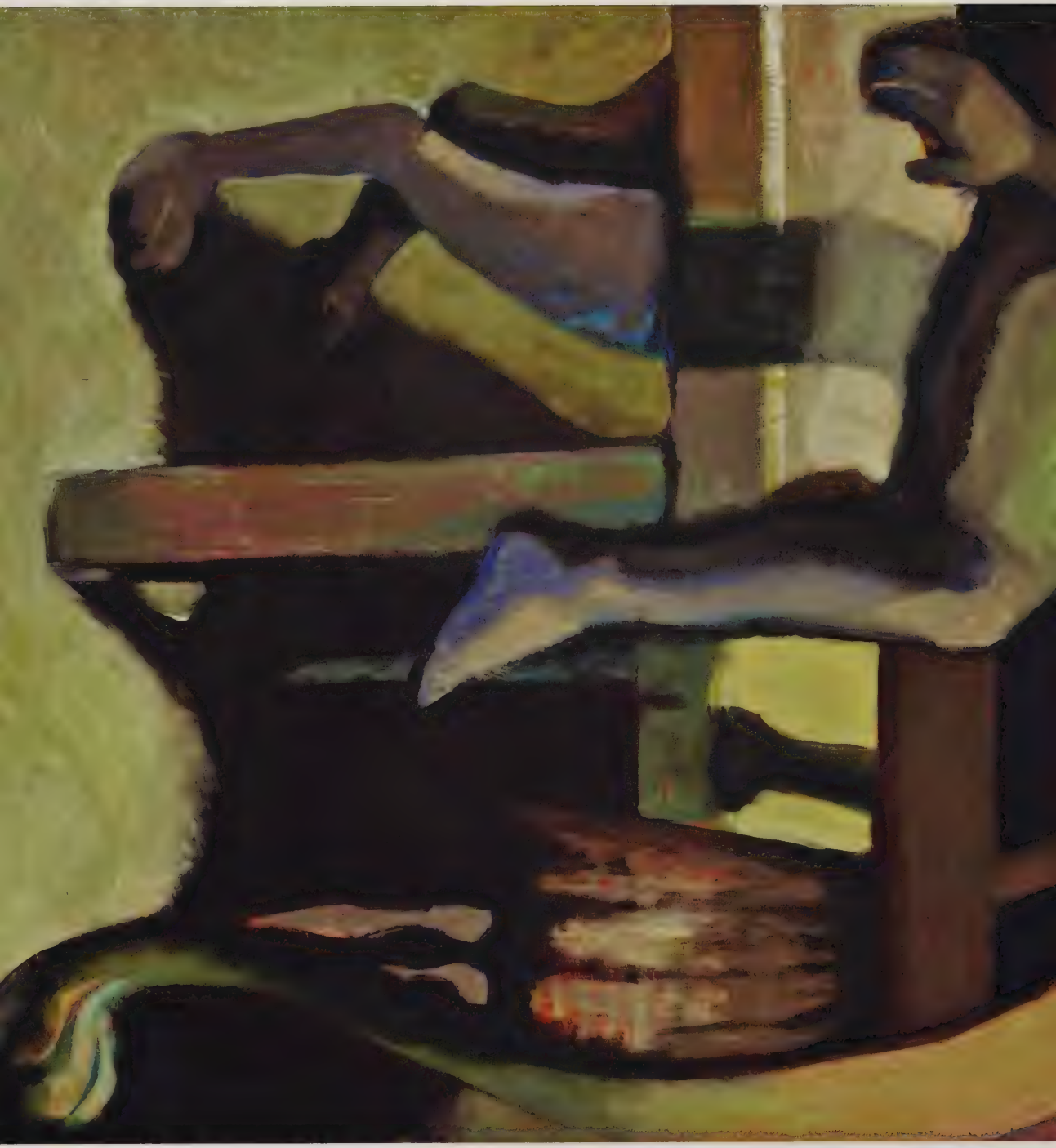
(left) *Rolling Tool Box*, Plywood, aluminum, pine, MDF and Fiberglass, 48 x 68 x 78 in, 2009
(right) *Bag*, brown craft paper, news paper, found objects, 39 x 39 x 48 in, 2009

Beth IRELAND

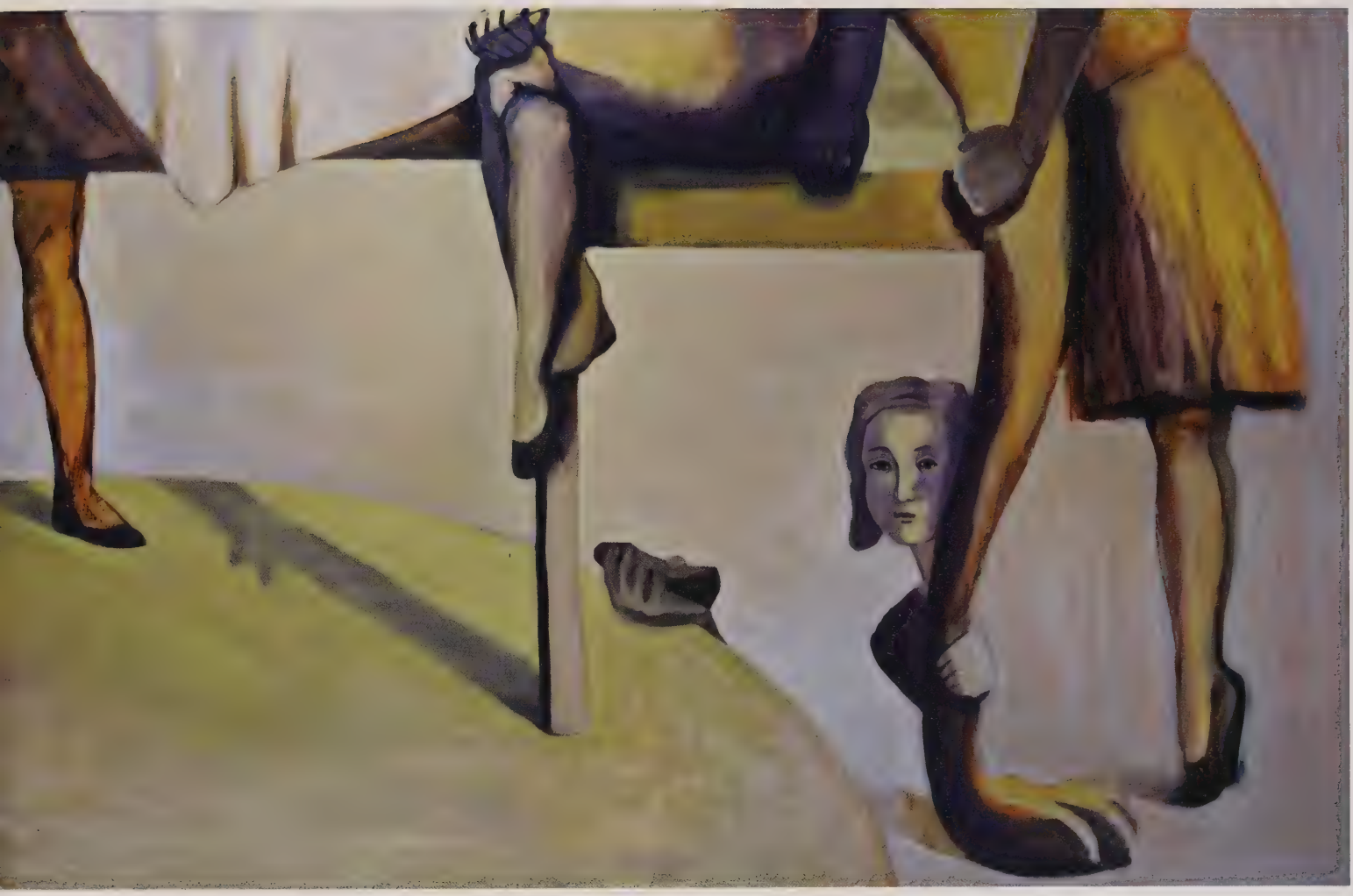


(left) *Duet*, steel, glass, watercolor, acrylic, 60 x 32 x 36 in, 2009 / (center) *Wiley Coyote*, gallery wall, 28 x 14 x 5 in, 2009
(right) *Recession*, rubber, sheet rock, plywood, paint, steel, florescent light, 110 x 104 x 80 in, 2009

(left) *Bedroom - string*, Installation view, 12 ft 5.5 in x 11 ft 5 in, 2009 / (rigth) *Face in Corner*, Video, 5 minutes 40 seconds, 2009

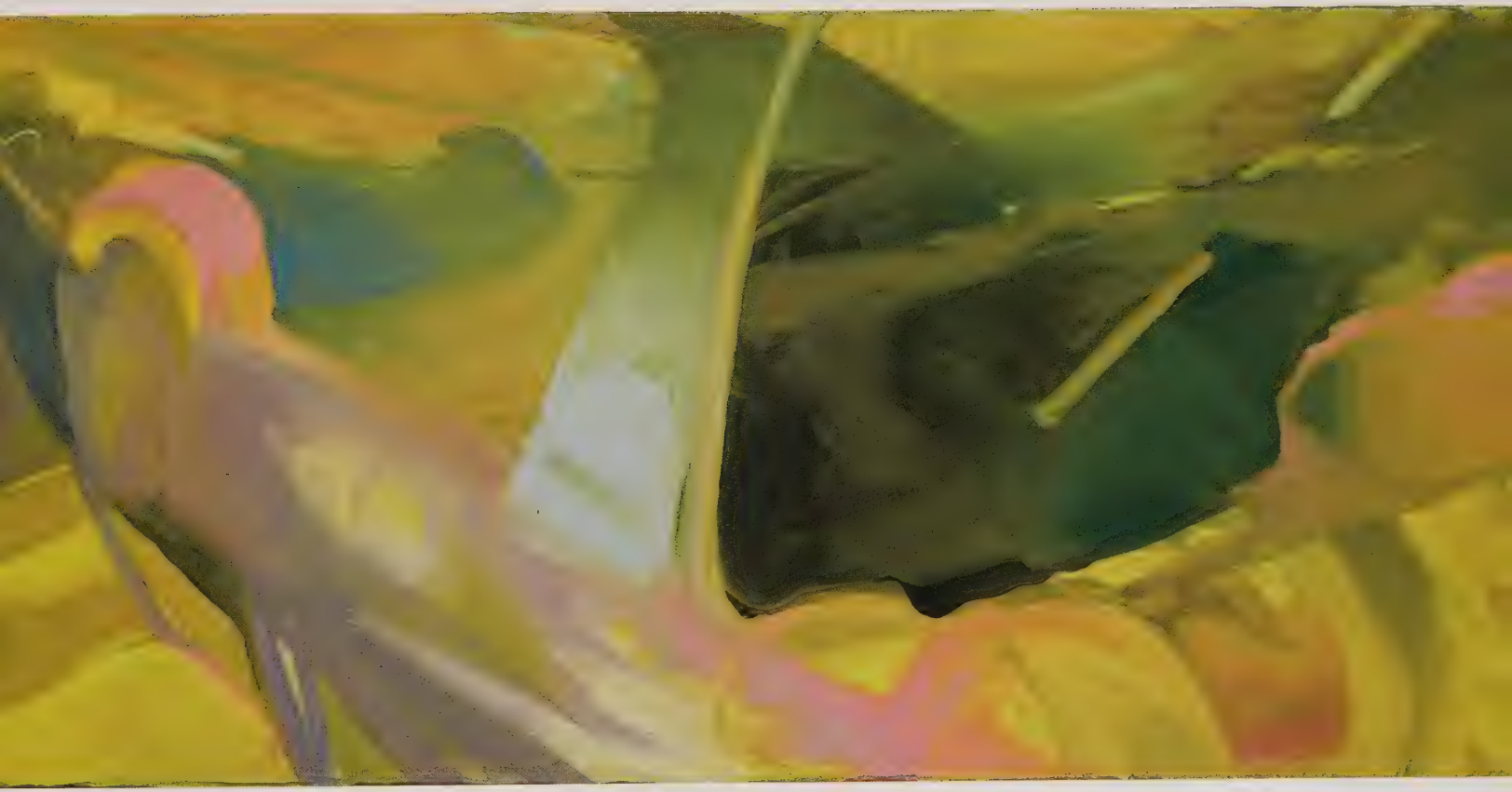


(left) *Pause*, oil on canvas, 24 x 24 in, 2009 / (right) *Missing*, oil on canvas, 42 x 60 in, 2009



Sarah LUBIN

(left) *Collision (barricade, wing)*, oil on canvas, 32.25 x 32.25 in., 2009 / (right) *Collision (car, yellow)*, oil on canvas, 10.5 x 22 in, 2009



Laurel McMECHAN

[Fluorescent Complexions] by Marc McNulty

6 dec09

- Resonator pickups are moved along tube surfaces to vary pitch and resonation of glass,
- Resonator pickups are played percussively at 7 minutes..., or,

1. Multiple resonator pickups:

Coils are formed and moved along tube surfaces. — (3) tight coils of #4, 6, 8 solid copper wire: 1½" dia; (3) 3cm spacing coils of #4, 6, 8 solid copper wire: 1½" dia; (2) 1½" dia copper plumbing joints

* pickup = (⏚#)

pitch shift addition

2. Each resonator is fused (metal to metal) to a single piezo transducer, then plugged into a mixer channel with active phantom power

[phase +]

Coil examples ↓

Fluorescent lamp (black light) = color temperature : UVA (Kelvin) - length : 121.9cm (48 inches) tube : 40w

slower

[phase -] Δ2 + Δ1 + Harmonic Drive (increase intensity)

Fluorescent lamp (plant light) = color temperature : 2700k - length : 121.9cm (48 inches) tube : 40w

slower

Δ3 + Δ1 + Harmonic Drive (increase intensity)

** complex sound will be dense wait for decay to move a pickup**

phase both bulbs/tubes at some rate

60 hz ballast hum X2 (carrier tone used as base resonator).

Slow fade up to 1"

Reverb Decay 20 sec.

Phase 9 sources

0" 3:00" 6:00" 9:00" 12:00"

pickups begin & percussion.

vary pitch to bring out peaking harmonics that bulbs share, then mismatch after 20→40sec

tube example

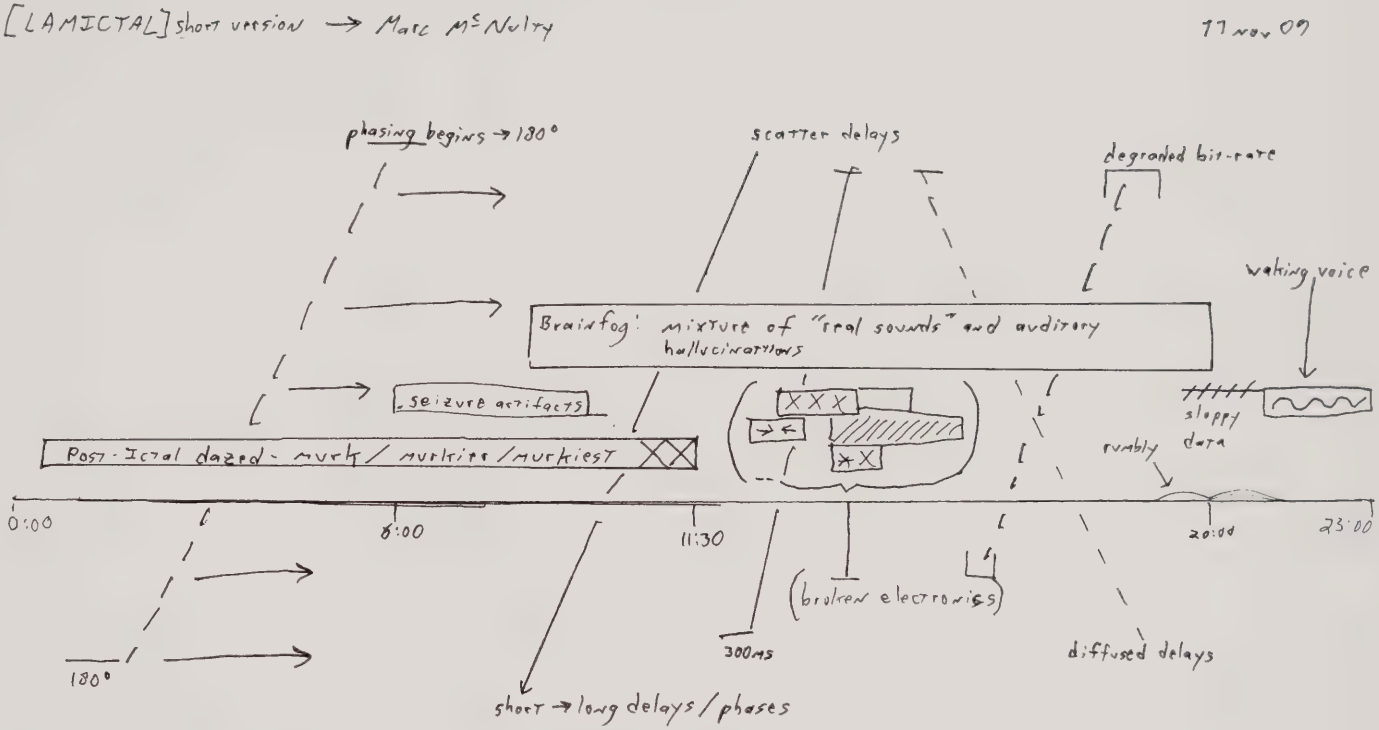
pickup

3. Mixer to effects chain:

mixer ins 1 2 3 4 5 6 7 8

mix out (mono)

mix out → Noise Gate → Blue Box (Harmonic Overdrive) → Small Stone (180° phasor) → PS-5 Pitch Shifter (intensity) → L / R → 50% wet rev Reverb/Delay unit(s). → L / R → AMP



(left) Score for *Fluorescent Complexion*, sound work using fluorescent tubes as a sound source, 2009 / (right) Score for *Lamictal(tm)*, sound work of perceptual experience of a seizure: prior to (preictal), during (ictal) and afterward (postictal), Lamictal(tm) is an anti-seizure medication, 2009

(left) *Tea Party*, intaglio on paper, 8.75 x 11.75 in, 2010 / (right) *What Comes Around Goes Around*, oil on canvas, 72 x 48 in, 2010

Sarah Alice MORAN

(left) *What Are You Doing Down There?* oil and spray paint on canvas, 5 x 6 ft, 2009 / (right) *Departure*, acrylic, oil, enamel, spray paint, and tar on canvas, 7 ft 6 in x 6 ft, 2009

Adrian NEGENBORN

(left) *Passage*, tar, spray paint, wood, steel electrical conduit, 68 x 24 x 18 in, 2009 / (center) *Sebastian*, latex paint, spray paint, wood
60 x 22 x 19 in, 2009 / (right) *Ecliptic*, spray paint, plaster, wood, 38 x 28 x 7 in, 2009

Anthony OLIVETO

(left) *Untitled* / (right) *Unititled* - detail, archival inkjet prints collage, 48 x 48 in, 2010

Carrie STRINE

(left) *Squalor-scape*, intaglio with gouache on paper, 14.5 x 17.5 in, 2009 / (right) *Toilet Man*, oil and acrylic on canvas, 36 x 24 in, 2009

Elizabeth THACH

(left, center, right) *Salvage: A New Reliquary* (detail), multimedia installation, dimensions variable, 2009

David THACKER

(left) *Brookline, MA*, Archival Pigment Print, sizes variable, 2009 / (right) *Bloomington, IN*, Archival Pigment Print, sizes variable, 2009

Kevin THRASHER

(left) *Micro-Graft*, Photograph (from The Alchemist's Tree), 2009
(right) *Piercing the surface of embryonic plant cell*, Micrograph (from The Alchemist's Tree), 2009

Gregory VERSHBOW

(left) *Andy*, Archival Inkjet Print, 30 x 40 in, 2009 / (right) *Mom*, Archival Inkjet Print, 30 x 40 in, 2009

Johanna WARWICK

Jordan Bentley Ricks was born in San Francisco, California in 1983. She earned a BA in Creative Writing from Colorado College in 2005, and a Post-Baccalaureate certificate in studio art from The School of the Museum of Fine Arts, Boston/Tufts University in 2008. Her work addresses issues of tension, insecurity, and abuse.
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Kim Bernard is fascinated with movement, kinesthetics and the basic laws of motion. Her video, drawing and sculpture synthesizes movement and materials, informing works that are both experiential and interactive. Starting from the premise that the understanding of movement can be revealed through repetition Bernard has created Bardo State, a kinetic sculpture installation of 49 cement spheres suspended by springs from the ceiling. Also on view is Pinch, Poke, Point, Punch, Scratch, Dig, Elbow, a grouping of seven round steel frames with wax castings of gestures on the materials and Spiraling Inward, an ensemble of video, drawing and sculpture.
www.kbernard.com / info@kbernard.com

Gretchen Burger is an independent video producer and editor with over twelve years experience in documentary filmmaking and television production. She co-produced and edited the feature-length documentary *Another Side of Peace* and assisted on the productions of *The Corporal's Diary; 38 Days In Iraq*, *The Motherhood Manifesto*, and *Trade Off*. Most recently, Burger has been a producer on the Emmy award-winning children's series *Biz Kid$*. Drawing on eight years of boxing training and an interest in somatics, Burger's videos and installations explore the narratives of the body, to reveal how memory and emotion manifest in the body's shape, movements and gestures.
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Stephanie Cardon, being Franco-American and bilingual, is fascinating with language, history and misunderstanding. She graduated from Oxford University in 1999 with a B.A. in History and French Literature and from ICP (The International Center of Photography) in 2001. Her work often happens in the retelling of myths and stories: in their reinterpretation through a change in form (from text to video or text to installation) she engages in acts of translation. In her thesis show, Cardon will exhibit an interactive sonic tunnel book about Echo and Narcissus, and an artist's book of her research and obsession with a tale by E. A. Poe.
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Christopher Carroll In his visceral sculpture and video art, Christopher Carroll comments on the experience of the modern individual, ever-consumed with the profound conflict between nature and society. Christopher graduated from Virginia Commonwealth University in 2003 with a Bachelor of Fine Arts degree and has since exhibited both nationally and internationally and attended the summer residency at Skowhegan School for Painting and Sculpture.
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Amanda Joy Feagle was born in New Orleans, Louisiana in 1982 but grew up in Atlanta, Georgia. She received her BFA in Photography from the University of Georgia in 2007. She is currently a photographer based in the Boston area. In her current work, Amanda Feagle addresses the relationship between industry and landscape.
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Olivia Glascock is a figurative painter dealing with issues of identity. Using her experience to inform the work, she paints to reconcile within herself conflicting roles in her life, her mind versus biological clock. She received her BFA in Painting and Drawing in 2002 from the University of Utah in Salt Lake City and has shown her work at numerous galleries in Salt Lake City, Utah.
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Beth Ireland's background includes a professional career in Architectural woodworking/woodturning. She is a nationally known woodturning instructor at venues such as Anderson Ranch, Arrowmont, Center for Furniture Craftsmanship, and the Museum of Art and design. Her work can be seen in publications such as, The Boston Globe, Fine Woodworking, Woodturner, and the AAW Journal. Beth's DVD, Turning Outside The Box, debuted in 2005. Beth is currently in 2 episodes of Cultivating life, originally produced for PBS. Ireland's latest work exhibits her passion for designing personal spaces that can be functional, whimsical, contemplative and experiential.
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Wilson Harding Lawrence's first solo exhibition was in 1997 and his work has been seen throughout the Northeast from Soho, New York to Boston, Massachusetts. Lawrence's BA is from Hampshire College in Amherst, MA, and his current thesis work investigates the physical realm of pictorial images with a sculptural hand. His work is in the permanent collections of Amherst College, Hampshire College and Massachusetts College of Art and Design.
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Courtney Lockemer works in video, performance, installation and other media. She received an A.B. in English and a Certificate in Visual Arts from Princeton University in 2003. She grew up mostly in West Virginia, but her work is greatly influenced by her experience of serial habitation in places including Cleveland, Ohio; Beaumont, Texas; and Durham, North Carolina. Her thesis work investigates the psychological experience of domestic space, particularly the interaction of physical sensation and imagination. With both video and installation, she explores her own apartment as though it were a world unto itself.
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Sarah Lubin received her BA in Art History from McGill University and an MA in Italian Renaissance Painting from Columbia University. She later received a post-baccalaureate certificate in painting from Brandeis before coming to MassArt for an MFA. She has recently found inspiration in Pompeiian frescoes, George Stubbs, Balthus and Thomas Hardy. She has an interest in what can be seen and what cannot, depending on the manipulation of perspective, color, and light.
sarahlubin@hotmail.com

Laurel McMechan explores psychological narratives of place in her paintings of constructed, imagined landscapes. She received her BFA from the University of Denver, in Colorado. Her formative view of the world is one of expansive western sky, with light that slices through thin air.
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Marc McNulty is an artist who integrates sound and technology to explore issues of truth and human consciousness.
www.earphone.org / studio@earphone.org

Sarah Alice Moran was born in 1982 in New York City. She graduated from Bowdoin College with a BA in 2005. Her work asks questions about how we compartmentalize our memories and how those memories shape our identity. The figures in the paintings search without seeing and find without recognizing creating a visual metaphor for how we organize our thoughts and memories.
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Adrian Negenborn has studied at Studio Art Centers International Florence and received his Bachelors of Science in Studio Art from Skidmore College. He has exhibited in Cleveland, OH, Glens Falls, NY, Saratoga Springs, NY, and Boston, MA. In May 2009, he was nominated for the Dedalus Foundation Grant. His work engages the contrasts in painting language to question the roles of gesture, illusionary space, beauty, and the language of painting itself. The struggle between a visceral moment and a more mediated moment allude to the bombastic schizophrenia of contemporary life. The paintings seem plagued or deconstructed as the works highlight shifts from pictorial to non-pictorial space.
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Anthony Oliveto creates sculptural paintings that mirror his current emotional and psychological states. They are tragic and hopeful, reflecting the moods of both the artist and society as a whole. Anthony received his first BFA from the University of Nebraska at Omaha and his second BFA from The School of the Art Institute of Chicago.
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Carrie Strine received her B.S. in photography from Drexel University in 2008. Her award winning photographs have been included in exhibitions in and around Philadelphia. Her most recent works are photographic collages that are both installed into spaces or photographed a second time.
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Elizabeth Thach is an artist who uses painting and sculpture to explore issues of accumulation, kitsch, sincerity, artifice, and the longing for spiritual transcendence. She received her BA from Vassar College in Poughkeepsie, NY.
elthach@hotmail.com

David Thacker is a multimedia installation artist hailing from Kalamazoo, Michigan. He received his BFA from the School of the Museum of Fine Arts, Boston, and his BA in Women's Studies from Tufts University. In addition to producing his own work, he operates as the Installation Manager for Brookline-based gallery GASP arts. Thacker's work investigates overlooked and hidden sites of personal meaning, and the ways these sites transform with time. He recasts the familiar in an effort to expose and animate the borders of subjective experience.
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Kevin Thrasher was born in Birmingham, Alabama. He received his BFA degree from East Tennessee State University. He has shown in Boston, Atlanta and Philadelphia. His photographs investigate landscape and its use and aims to define what our modern landscape is.
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Gregory Vershbow creates narratives and historical fictions in the form of photographs and artist books. Gregory received his BA from Hampshire College in 2006. Gregory's work can be found in the permanent collections of, Harvard University, Smith College, The Boston Athenaeum, The Art Institute of Chicago and the Getty Museum.
www.gregoryvershbow.com / gvershbow@gmail.com

Johanna Warwick is from Toronto, Canada and now lives and works in Boston, MA. Her photographs are an investigation of the relationships within the family unit.
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LISA TUNG FRED WOLFLINK ANDY ZIMMERMAN

This catalog accompanies the exhibition MFA Thesis 2010 at at the Massachusetts College of Art and Design in Boston. Three installments of MFA Thesis 2010 were on view April 19 - 26, April 30 - May 8, and May 14 - 25, 2010 in the the Sandra and David Bakalar Gallery, the Stephen D. Paine Gallery and the Godine Family Gallery.

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Monday, April 19 - Monday, April 26
Reception: Thursday, April 22, 6-8 pm

II

Friday, April 30 - Saturday, May 8
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Massachusetts College of Art and Design
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